





THE COMMONWEALTH OF MASSACHUSETTS

The Board of Trustees of State Colleges

Dr. Lawrence E. Dennis, Provost and Director

Mr. John M. Cataldo, Chairman

Mrs. Denneth C. Spengler

Mr. Thomas D. O'Connor

Henry Scharoff, Esq.

Mr. Howard C. Smith

Mrs. Sol Weltman

Dr. Kenneth R. Fox

Dr. Charles Halbower

Capt. John S. Keating

Mr. Thomas A. Sullivan

Mr. Jacob C. Darnell, Jr.

Mr. William E. Aubuchon





## CONTENTS

### GENERAL INFORMATION

A Reaffirmation of Purpose	1
Administration and Faculty	4
Calendar	8
Admission Requirements	9
Transfer Applicants	10
Student Costs	11
Financial Aid Programs	12
College and Academic Regulations	13
Student Services	13
Living Accommodations	13
Job Placement	13
Health Insurance	13
Counseling	13
Student Government Association	14
Art School Associates, Inc.	14
Alumni Associates	14

### DEGREE PROGRAMS

Explanation of Course Numbers	16
Four Year Curriculum	17
Art Education	18
Dimensional Design	21
Fine Arts	22
Fashion Design/Illustration	24
Graphic Design	24
Industrial Design	25
Concentration in Critical Studies	26

### COURSE DESCRIPTIONS

Core Program	28
Art Education	28
Art History	29
Dimensional Design	30
Fashion Design	32
Fine Arts	33
Environmental Arts	36
Graphic Design	38
Industrial Design	41
Liberal Arts	41
Independent Study	44



## A REAFFIRMATION OF PURPOSE

Throughout the almost one hundred years since the Massachusetts College of Art was founded in 1873, there has been a special awareness of the relationship of art training in the exigencies of life. As the original purpose of the College — to provide art skills for the early industry of the Commonwealth — has expanded to include professional training in virtually every discipline of the visual arts and in the education of art teachers, this strong sense of correlation with society has been intensified. Today as in the past a central concern with the social relevance of art studies characterizes the College's major programs:

- a broad base of active and creative interest in painting, sculpture, and other fine arts;
- a vigorous program in applied design, interacting strongly in attitudes and techniques with the fine arts;
- an art education program, recognized since its early establishment as setting the dominant national pattern for teacher training in the arts;
- and, the critical reinforcement of the fine arts, design and art education programs by the intellectual texture of a demanding liberal arts curriculum.

There is little doubt, however, that major changes in society during the last several decades present a critical challenge to the professional art school — a challenge occurring precisely in the increased importance of this art-life relationship. Extraordinary developments in industrial technology, in the increasing urbanization of our society and particularly in the swelling sophistication of mass communications are drastically reshaping art forms and values as they redefine the character of modern life.

These changes have already brought about a dramatic change in the way in which contemporary man perceives and interacts with his environment. They have also provided to the modern artist new media and materials for artistic expression and an opportunity — through an enlarged arena for art forms in architecture, mass communications, and industrial systems — for the artist's vital emphasis on human values to be directed to a broader public.

In this context, the traditional concerns of art — the private struggle for self-expression, the realization of individual fulfillment and the pursuit of quality in our lives — need no new defense. The sensibility of the artist in full technical control of his medium, whatever its form or mode of presentation, remains the touchstone of all future developments in the visual arts.

The pressures of change in contemporary life will continue at an increasing rate to introduce further demands in professional art training. It has been predicted that the social changes in the remaining three decades of the twentieth century will exceed those of the past century and a half. There is need for the artist-citizen to plan an increased social role, to be aware of and to help direct toward positive social ends the increasing systemization of our lives, to be a professional man of affairs as well as an intellectual man of ideas. This in turn demands a continuing evolution of curriculum to reflect major changes in art forms and to foster awareness of contemporary social developments, particularly by new interdisciplinary approaches. There is a concomitant need for an active involvement of the entire college community, through symposia, industrial cooperation and community programs, in the rapidly changing world beyond its walls.

Beginning with the academic year 1969-70, the Massachusetts College of Art embarked on a major expansion in enrollment and looks forward to beginning its second century of service in a new, thirty-one acre campus setting in Newton. At this critical juncture in the College's long and proud history there is a rededication to enriching modern life with the vital contribution of the arts to society — a renewed commitment to promoting the highest qualities of human life.



laurel aeillo





## ADMINISTRATION

JACK NOLAN, PRESIDENT

B.A., Boston University; M. S., Massachusetts Institute of Technology

JOHN W. CATALDO, ACADEMIC DEAN

B.S. Ed., Massachusetts College of Art; M.A. Ed. D., Columbia University

SIDNEY S. KAPLAN, DIRECTOR OF ADMINISTRATIVE SERVICES

B.S. in B.A. (Accounting) Boston University J.D., Suffolk University

DAVID O. MCGAVERN, DEAN OF STUDENTS

B.A., Brandeis University; M.S., Simmons College

ROBERTA CARTER, PLACEMENT OFFICER

B.A., Seton Hill College; Ed. M., Boston University

VIRGINIA GUNTER, DIRECTOR OF EXHIBITIONS

B.F.A., Massachusetts College of Art

SUZANNE POTTS ROHRBAUGH, DIRECTOR OF ADMISSIONS

B.A., University of Pennsylvania; Ed. M. Temple University

STEVEN D. STAVROS, REGISTRAR

B.A., Hellenic College

STANLEY E. THOMAS, BURSAR

Bentley College; C.P.A.

BEVERLY V. WASHINGTON, COLLEGE COUNSELOR

B.A. Norfolk State College

## FACULTY

CHARLES E. ABBOTT

Professor of Ceramics; B.A.E., University of Michigan

ALGALEE P. ADAMS

Professor of Art Education. Director of Graduate Art

Education

B.S. Ed., MA., University of Missouri; Ed. D., Pennsylvania State University

VIRGINIA M. ALLEN

Instructor of Art History

B.A., Mount Holyoke College; M.A., University of Pittsburgh

ZULMIRA D. ALMEIDA

Instructor of Fashion Design B.F.A. Massachusetts College of Art

GERARD T. AMIRIAN

Associate Professor of Psychology

Mus. B., A.M., Ed. D., Boston University

HARRIS BARRON

Assistant Professor of Inter-Related Media

B.F.A., Massachusetts College of Art

ROBERT J. BENSON

Assistant Professor of Graphic Design B.F.A., Pratt Institute; M.F.A., Boston University

FRANK BOWLING

Assistant Professor of Art History

Royal College of Art, London (1st Class Degree)

ALF L. BRACONIER

Instructor of Sculpture

Certificate, Museum of Fine Arts

WILLIAM B. BRANT

Assistant Professor of Painting

B.F.A., Massachusetts College of Art; M.F.A., Syracuse University

LOWRY BURGESS

Assistant Professor of Visual Fundamentals.

Chairman, Core Division

B.F.A., University of Pennsylvania; Pennsylvania Academy of Fine Arts

KEVIN BURKE

Instructor of Filmmaking

B.A., English, Harvard University; M.A., Film &

Broadcasting

THOMAS M. BURKE

Associate Professor of Graphic and Industrial Design.  
Acting Head, Graphic Design Department  
B.F.A., Massachusetts College of Art; M. Ed., Boston  
State College

CALVIN BURNETT

Associate Professor of Graphic Arts  
B.S. Ed., Massachusetts College of Art; M.F.A.,  
Boston University

JOHN BUTLER

Associate Professor of English  
B.A., Boston College; M.A., Harvard University

JOSEPH P. CELLI

Instructor of Art History  
B.F.A., Massachusetts College of Art; M.F.A., Rhode  
Island School of Design

LILA CHAPLIN

Instructor of English  
B.A., University of Wisconsin; M.A., University of  
Wisconsin

KATHRYN A. COGHLAN

Professor of English. Chairman, Division of Liberal  
Arts  
B.S. Ed., Boston State College; M.Ed., Ph. D., Boston  
University

MURIEL COOPER

Associate Professor of Graphic Design  
B.F.A. & B.S. in Ed., Massachusetts College of Art

ARTHUR J. CORSINI

Professor of Painting  
B.S. Ed., Massachusetts College of Art

FLOYD L. COVERT

Associate Professor of Visual Fundamentals  
B.F.A., M.F.A., Syracuse University

DAVID P. DAVISON

Instructor of Ceramics

B.F.A., Massachusetts College of Art

CHARLES DEMETROPOULOS

Assistant Professor of Painting  
B.F.A., Massachusetts College of Art

DAVID DOBERREINER

Assistant Professor of Environmental Arts  
A.A., Architectural Association; School of  
Architecture, London

RUSSELL J. DOUCETTE

Professor of Ceramics. Head, Dimensional Design  
Department  
B.F.A., Boston University; M.F.A., Boston University

MICHEL DURAND

Instructor of Printmaking  
Ecole des Arts Appliques — Paris — Degree; Ecole des  
Beaux Arts — Paris

LEW FIFIELD

Instructor of Graphic Design  
B.S.Ed., Massachusetts College of Art; M.F.A.,  
Syracuse University

JEREMY FOSS

Assistant Professor of Painting. Chairman, Fine Arts  
Division  
B.A., Middlebury College; C.F.A., Ruskin School of  
Art, Oxford University

EDMUND B. GAITHER

Visiting Lecturer on American and Afro-American  
Art  
B.A., Moorehouse College of Atlanta University;  
M.A., Brown University

CARL A. GIBSON

Professor of Industrial Design. Acting Chairman,  
Design Division  
Head, Industrial Design Department; B.S., Institute of  
Design of Illinois

GEORGE GREENAMYER

Assistant Professor of Ceramics and Design  
B.F.A., Philadelphia College of Art

JOHN A. GREPP  
Associate Professor of Art Education  
B.A., John Herron School of Art; M.A., State  
University of Iowa

BRUCE C. HAWTHORNE  
Professor of American History  
B.A., Harvard University; A.M., Ph.D., Boston  
University

RONALD W. HAYES  
Assistant Professor of Painting  
B.F.A., Massachusetts College of Art; M.F.A., Tufts  
University

MARJORIE H. HELLERSTEIN  
Instructor of English  
B.A., M.A., University of Chicago

WARREN M. HILL  
Instructor of Photography  
New York Institute of Photography

ARTHUR S. HILLMAN  
Instructor of Graphic Arts  
B.F.A., Philadelphia College of Art; M.F.A.,  
University of Massachusetts

CHARLOTTE HORBLIT  
Instructor of Art Education  
B.S., B.A., Boston University

RODNEY HOUSE  
Instructor of Art Education  
B.F.A., Philadelphia College of Art; M.F.A.,  
Philadelphia College of Art

CLIFFORD JANEY  
Instructor of English

GERALD C. JOHNSON  
Instructor of English  
B.A., M.A., Tufts University

LEE L. KANE  
Instructor of Government  
B.S., Simmons College; M.A., Boston University

GUS KAYAFAS  
Laboratory Instructor of Photography  
B.S., Massachusetts Institute of Technology

DANIEL M. KELLEHER  
Associate Professor of Painting  
B.F.A., M.F.A., Syracuse University

JAMES F. KENNEY  
Professor of Art Education  
B.S. Ed., Massachusetts College of Art; M.A., Harvard  
University

DONALD R. LETTIS  
Associate Professor of Art Education. Chairman, Art  
Education Division  
B.F.A., M.A., Syracuse University; M.F.A., Pratt  
Institute

KARL LINN  
Professor of Environmental Arts. Chairman,  
Environmental Arts Division  
M.A., New School for Social Research

EDWARD McCLUNEY, JR.  
Instructor of Art Education  
B.A., Virginia State College; M.F.A., University of  
Massachusetts

ELIZABETH N. MOORE  
Instructor of English  
B.A., Texas Christian University; M.A.T., Harvard  
University

ROBERT P. MOORE, JR.  
Assistant Professor of Painting. Head, Painting  
Department  
B.F.A., University of the South; M.F.A., Tyler School  
of Art

EDWARD D. MOVITZ  
Associate Professor of Painting  
B.S., Tufts College; M.A., Harvard University;  
Diploma, Museum School of Fine Arts

PAUL C. MULLER  
Assistant Professor of Photography  
B.A., M.A., Michigan State University



GEORGE NICK  
Assistant Professor of Painting  
B.F.A., M.F.A., Yale University

DEAN NIMMER  
Instructor of Visual Fundamentals  
B.F.A., M.F.A., University of Wisconsin

THOMAS C. O'HARA  
Associate Professor of Illustration  
B.F.A., Rhode Island School of Design

PAUL DANIEL SHEA  
Associate Professor of Sociology  
A.B., M.A., Boston University; Ed. D., Harvard University

HELEN L. STUCKI  
Assistant Professor of Art History  
B.S., M.A., Pennsylvania State University

WILLIAM E. SYDLOWSKI  
Visiting Lecturer, Industrial Design  
B.F.A., Rhode Island School of Design

JOHN H. THORNTON  
Assistant Professor of Painting (on leave)  
B.S.E., Princeton University

JEAN A. TORRISI  
Assistant Professor of Fashion Design. Head, Fashion Design Department  
B.F.A., Massachusetts College of Art; M. Ed., Tufts University

WALTER T. TOWER, JR.  
Visiting Lecturer, Graphic Design  
B.A., Union College

JAN WOMPLER  
Visiting Lecturer, Environmental Arts

B.A., Rhode Island School of Design; M. Arch., Harvard University

## LIBRARIANS

BENJAMIN HOPKINS  
Head Librarian  
B.A., University of New Hampshire; M.I.S., University of Rhode Island

CHARLES CHURCHILL  
A.F., Boston University; M.I.S., University of Rhode Island

ANNE F. ESKRIGGE  
A.B., Bryn Mawr; B.S., Columbia University; A.M., Radcliffe

## PROFESSORS EMERITI

THERON I. CAIN  
Associate Professor of Drawing

MARGUERITE R. FRANKLIN  
Associate Professor of Psychology

LAWRENCE KUPFERMAN  
Professor of Painting

ELLA MUNSTERBERG  
Assistant Professor of Art History

OTIS PHILBRICK  
Professor of Painting

JULIA A. SHEEHAN  
Professor of English

FRED J. THOMPSON  
Professor of Graphic Design



CALENDAR 1970 – 1971

FIRST SEMESTER

September 8, 9, 10 and 11 Registration

September 11 Convocation

September 14 Classes Begin

September 22-26 Freshman Week

October 12 Columbus Day – No Classes

November 11 Veterans' Day – No Classes

November 25 (noon), 26 and 27 –

Thanksgiving Recess

December 18 – January 3 Holiday Recess

January 18 – 22 First Semester Examinations

Payment of Second Semester Tuition

January 23 – 31 Winter Recess

SECOND SEMESTER

February 1 Classes Begin

Feb. 15 Washington's Birthday – No Classes

March 17 Evacuation Day – No Classes

April 3-11 Spring Recess

April 19 Patriots' Day – No Classes

May 24-28 Final Examinations

June 6 Commencement



## ADMISSIONS

The majority of students at Massachusetts College of Art are full-time degree candidates. MCA also offers evening and summer programs for undergraduate credit as well as a graduate program in Art Education. For further information contact the Director of Continuing Studies or the Director of Graduate Art Education.

Entrance for freshmen is offered in September only, although transfer students may occasionally be admitted in January. Admission is based on evaluation of the secondary-school record with supporting recommendations, the C.E.E.B. Scholastic Aptitude and Achievement Score reports.

In addition, a portfolio of the applicant's art work is required and is of primary importance for admission.

### SCHOLASTIC REQUIREMENTS

#### High School

Graduation from high school with 16 units of work or equivalent preparation is required. A curriculum of college preparatory subject is preferred. Eight of the units must be distributed as follows:

English (including Grade 12)	4 units
Mathematics	2 units
American History & Government	1 unit
Science	1 unit

We also recommend that as many units as possible of secondary school art courses be included in your program.

### APPLICATION PROCEDURE

1. Please read the catalog and application material carefully.
2. Fill out the application form and other materials completely and legibly. Give one copy of the



application form to your high school counselor before you forward the other three (3) copies to the Admissions Office.

3. Return the application material along with an application fee of \$10.00 to Admissions Office, Massachusetts College of Art. (Make check payable to DIVISION OF STATE COLLEGES.) The application fee is non-refundable.
4. Ask your guidance counselor to forward an official high school transcript to the Admissions Office. No transcripts for seniors should be sent without grades for the first marking period. The counselor's recommendation should be included with the transcript for Seniors. A letter of recommendation from your art teacher or instructor is also desirable.
5. Complete the SAT (Scholastic Aptitude Test) and the English Achievement Test administered by the College Entrance Examination Board. These tests should be taken no later than January of the Senior year. Request CEEB to send the results directly to the Admissions Office or have your high school counselor send us the results.

Scholastic Aptitude and Achievement tests will be administered on:

November	7, 1970	SAT only
December	5, 1970	SAT and Achievement
January	9, 1971	SAT and Achievement
March	6, 1971	SAT and Achievement
April	17, 1971	SAT only
May	1, 1971	Achievement only
July	10, 1971	SAT and Achievement

These tests are held at convenient locations throughout the State. Information regarding examinations may be obtained from your high school guidance counselor or from Educational Testing Service, Box 592, Princeton, New Jersey 08540.

6. Art Portfolio: This is an important admissions requirement. Detailed information will be included with the application material.
7. Interviews are not required. Applicants desiring a tour of the College and an interview may write or phone the Massachusetts College of Art Admissions Office for an appointment. (617) 731-2340.

#### TRANSFER APPLICANTS

Transfer applicants should follow the same procedure as Freshman applicants.

In addition, submit:

1. Official transcripts of all previous college work thus far completed, with catalog issues describing course work recorded.
2. A list of the courses currently being studied together with catalog number and credit hours. Attach the list of courses to the application form.
3. A letter of recommendation from the Dean of your College or another appropriate Administrative Officer.

Transfer credit will normally be granted for work completed in other accredited colleges or universities which was of "C" average or better, but only in courses that parallel those offered by the Massachusetts College of Art. Evaluation of such courses will be made by the Academic Dean after the other entrance requirements have been completed.

#### ADMISSION POLICY

The College maintains a policy of "rolling admissions" from January through May. Upon completion of application requirements and after evaluation of the candidate's portfolio, a decision is then made by the Admissions Committee. The applicant is then notified by letter of the decision. A prospective freshman should apply no later than March 15, for admission in September. Vacancies occurring in the Freshman class after completion of regular acceptances are filled by offering acceptance to qualified candidates on a waiting list. Candidates for vacancies in the Freshman class will not be accepted after the second week of classes in September.



## STUDENT COSTS

1. APPLICATION FEE  
Candidates for admission are required to pay a \$10.00 application fee. This fee is not refundable.
2. REGISTRATION FEE  
A registration fee of \$20.00 is required of all new students upon acceptance. Although not refundable, it is credited toward the first semester's tuition. All students are subject to an additional fee of \$5.00 for late registration.
3. TUITION  
Residents of Massachusetts are charged \$200.00 per year payable in installments of \$100.00 at the beginning of each semester. Non-residents of Massachusetts are charged \$600.00 per year payable in installments of \$300.00 at the beginning of each semester. If a student withdraws from the college, tuition is refundable as follows:  
100 percent within the first two weeks of the semester except the \$20.00 registration fee required of new students; 60 per cent during the third through sixth week; after the sixth week of classes, no refund is allowed.
4. STUDENT GOVERNMENT ASSOCIATION FEE  
All students are required to pay a library fee of \$10.00 per year, payable in installments of \$50.00 at the beginning of each semester. This non-refundable fee supports library services and the acquisition of books, equipment and library resource material.
6. LABORATORY FEE  
1970 — 1971 is the initial year in which a laboratory fee is required. The non-refundable fee for the fall semester will be \$20.00 payable in the first semester. Upon completion of the first semester this fee will be reviewed and adjusted as required.
7. BREAKAGE FEE  
A breakage fee is required of all freshmen and transfer students payable at the beginning of the first semester. This fee of \$5.00 is assessed only once while attending the college and is not refundable.
8. PLACEMENT SERVICE TRUST FUND  
A fee of \$5.00 shall be required of all seniors



for the purpose of establishing and maintaining a formal placement service. This fee is not refundable.

9. ACCIDENT INSURANCE

All students will be required to obtain accident insurance coverage payable at the beginning of the first semester. The fee for the coverage is \$8.00

10. ART SUPPLIES AND TEXTBOOKS

Although the actual amount expended on these items will vary from student to student, it would be well to plan on approximately \$350.00 per year.

## FINANCIAL AID PROGRAMS

### NATIONAL DEFENSE STUDENT LOAN PROGRAM

To help meet expenses, students may apply for National Defense Student Loan. Money borrowed is repaid after graduation at 3 per cent interest. Federal regulations allow partial cancellation of this loan under certain circumstances. Students who meet specific income requirements may apply.

### EDUCATIONAL OPPORTUNITY GRANT PROGRAM

For students with severe financial need, the Educational Opportunity Grant Program provides grants from \$200.00 to \$800.00. Those making applications for admission may apply for a grant after acceptance and prior to registration.

### WORK STUDY PROGRAM

A third Federally Funded Program available to students at the college provides part-time employment at the college. In this way, students may work up to 15 hours a week to help meet their own costs. Freshmen are advised not to participate during their first semester.

### HIGHER EDUCATION LOAN PROGRAM

This program is administered through local banks. Up to \$1,000.00 per year may be borrowed with repayment of the principal at 3 per cent interest beginning after graduation.

Question regarding these programs should be directed to Mrs. Beverly Washington, Counselor, or to Mr. David McGavern, Dean of Students.



## STUDENT SERVICES

For further information on the following services, contact the office of the Dean of Students, David McGavern.

### LIVING ACCOMODATIONS

The college does not maintain dormitories. Any student, under the age of twenty-one and living away from home (residence of parents or guardian), must submit to the Dean of Students' Office, a letter signed by the parent or guardian indicating approval of the student's temporary residence.

The Dean of Student's office maintains a list of students interested in sharing apartments.

### JOB PLACEMENT

Throughout the academic year, many part-time jobs, often of a professional nature, are available to students.

### HEALTH INSURANCE

A comprehensive, health insurance plan is available to all students. This plan is in addition to the required accident insurance. Similar in nature to Blue Cross—Blue Shield, the program costs the student \$23.00 for a twelve month period.

### COUNSELING

While the college does not have a full-time psychiatric service, counseling on a limited basis is available. In addition, a referral service is maintained for those students who desire further assistance for personal problems.

## COLLEGE AND ACADEMIC REGULATIONS

The following quality point rating system is in effect at Massachusetts College of Art:

A=4, B=3, C=2, D=1, E=0

A student must maintain a cumulative rating of 1.5 at the end of the freshman year, 1.75 at the end of the sophomore year, 2.0 at the end of the junior year, and must have a cumulative rating of 2.0 in order to graduate. A student must be dropped from the college at the end of the first semester of the freshman year if his rating is below 1.0.

A student who is dropped because of failing grades due to illness, home difficulties, or similar circumstances may be given permission to repeat the year at the discretion of the Academic Dean.

Incomplete grades must be made up within eight weeks after the opening of the following semester. (No course may be marked "incomplete" unless 80 percent of the required course has been completed at the time of discontinuance.)

Subjects in which grades of "E" have been received must be repeated and passed, or, in the case of electives, other approved courses must be taken and passed either in approved summer sessions, or when possible, during the regular college year. Continuing subjects, in which "E" grades have been received, must be successfully repeated before the student may take advanced work. A Failure-No Record (FNR) policy is currently being considered in committee.

Students who withdraw properly from the college within the first four weeks of a semester will receive no grades for course work. Those withdrawing within the fifth to twelfth weeks will receive grades of WP (Withdrew Passing) or WF (Withdrew Failing). Those withdrawing within the thirteenth to sixteenth weeks of a semester will receive regular grades for course work.



## ORGANIZATIONS

### STUDENT GOVERNMENT ASSOCIATION

The Student Government Association is an integral factor in student life. It serves as an agency for the promotion and supervision of social life and extra-curricular activities, has control of the financial affairs involved in student enterprises, and participation in the development of college policies.

### ART SCHOOL ASSOCIATES, INC.

Art School Associates, Inc., "the School Store," is maintained for the convenience of students in purchasing books and art materials at reasonable prices. The store is operated with the approval of a board of directors. Each year profits from sales are returned to students through scholarships and purchases of equipment beneficial to the student body.

#### BOARD OF DIRECTORS

President	Mr. Thomas M. Burke
Treasurer	Mr. Ronald Hayes
Clerk	Mr. Thomas C. O'Hara

Mr. Arthur Corsini  
Mr. James Kenney  
Mr. Jack Nolan

### ALUMNI ASSOCIATION

The Massachusetts College of Art Alumni Association (MCAAA), offers opportunities for graduates and students who have attended one year or more in regular day school study to maintain their relationship with the College. A series of programs is offered each year. The Association sponsors scholarship aid.



robert j. benson



## CURRICULUM

Massachusetts College of Art is authorized to grant two degrees: Bachelor of Fine Arts and Bachelor of Science in Education. The college's curriculum provides programs in the broad fields of Art Education, Design, and Fine Arts with elective course sequences available in: Ceramics, Critical Studies, Dimensional Design, Environmental Arts, Fashion Design and Illustration, Filmmaking, Graphic Design, Industrial Design, Interrelated Media, Painting, Photography, Printmaking, Sculpture, and Teacher Training.

### EXPLANATION OF COURSE NUMBERS

Letter designations indicate the nature of the course:

CP	Core Program
AH	Art History
AE	Art Education
DD	Dimensional Design
EA	Environmental Arts
LA	Liberal Arts
FD	Fashion Design
FI	Fashion Illustration
GD	Graphic Design
ID	Industrial Design
IS	Independent Study
FA	Fine Arts

Special note:

The curriculum of the college makes common core (freshman studio), liberal arts and professional program requirements of all students. Students with special needs to depart from these requirements should consult with their Division Chairman. Students with curricular problems due to transfer or readmission should consult with the Academic Dean.

MASSACHUSETTS COLLEGE OF ART  
Four Year Curriculum 1970 – 71

FRESHMAN YEAR

	S.H.
AH100 Contemporary Art History	3
AH101 Art History Survey	3
CP130-131 Visual Fundamentals	12
LA100 Written Communication (Elect reading in: Literature, Social Studies, or Art History)	3
LA150 American Thought and Government	3
LA180 Introductory Sociology	3
	<u>27</u>

Electives to complete a program of a minimum of 30 to a minimum of 33 semester hours.

Elect from:

FA100 Drawing	2
FA101 Life Drawing	2
FA105 Painting	2
FA100 Painting Materials	2
FA107 Watercolor	2
FA105 Structure	2

Liberal Arts Required Courses — B.F.A., Sophomore-Senior (Art Education majors will find their Liberal Arts subjects listed as part of the Art Education Program).

SOPHOMORE

	S.H.
AH102 Art History Survey	3
LA200 World Literature	3
LA280 General Psychology	3
	<u>9</u>

JUNIOR

AH--- Art History Elective	3
LA--- Literature Elective	3
LA351 History of Ideas	3
	<u>9</u>

SENIOR

LA--- Liberal Arts electives	6
LA451 Philosophy of Art	3
	<u>9</u>

ART EDUCATION		SOPHOMORE		JUNIOR		SENIOR	
		Art Ed	Art Ed.* & Fine Arts	Art Education Group:		Art Education Group:	
				A	B	A	B
AH100	Cont. Art History	3	3	-	-	-	-
LA200	World Literature	3	3	-	-	-	-
LA280	General Psychology	3	3	-	-	-	-
LA380	Educational Psych'y	-	-	3	3	-	-
AE201	Intro. to Teaching	3	3	-	-	-	-
AE205	Obs./Imag. Drawing	2	-	-	-	-	-
DD201	Fundl's Cer. Proc.	4	-	-	-	-	-
FA209	Watercolor	2	-	-	-	-	-
-----	Drawing Elective	-	2	-	-	-	-
-----	Fine Arts Concentration	-	10	-	-	-	-
AE220	Sensitivity Training	-	3	-	-	-	-
AE351	AE Meth/Mat'ls.	-	-	4	4	-	-
AE352	Metal Crafts	-	-	2	-	-	2
AE353	A/V Workshop	-	-	4	4	-	-
AE358	Curriculum Superv'n.	-	-	2	-	-	2
AE359	Student Teaching	-	-	9	-	-	9
IS —	Independent Study	-	-	3	-	3	6
FA260	Printmaking	-	-	3	3	-	-
GD270	Photography	-	-	3	3	-	-
AE301	Weaving	-	-	-	2	2	-
AH —	Art Hist'y Elective	-	-	-	3	3	-
DD302	Ceramic Studio	-	-	-	6	6	-
-----	Studio Elective	-	-	-	2	4	6
LA —	Lib'l Arts Elective	-	-	-	3	3	-
AE440	Honors Teaching**	-	-	-	-	5**	-
AE456	Theater Arts	-	-	-	-	2	2
AE459	Cultural Hist'y/Phil. of Art Ed.	-	-	-	-	3	3
LA451	Philosophy of Art	-	-	-	-	3	3
CREDIT HOUR TOTALS		20	27	33	33	34	33
OTHER ELECTIVES		(10-13)	(3-6)	--	--	--	--
TOTAL		30-33	30-33	33	33	34	33

\*NEW PROGRAM, INITIATING 1970-71

\*\*INCLUDES STUDIO ELECTIVE



george greenamayer



Art Education majors use elective credits to complete requirements in one of the following concentrations:

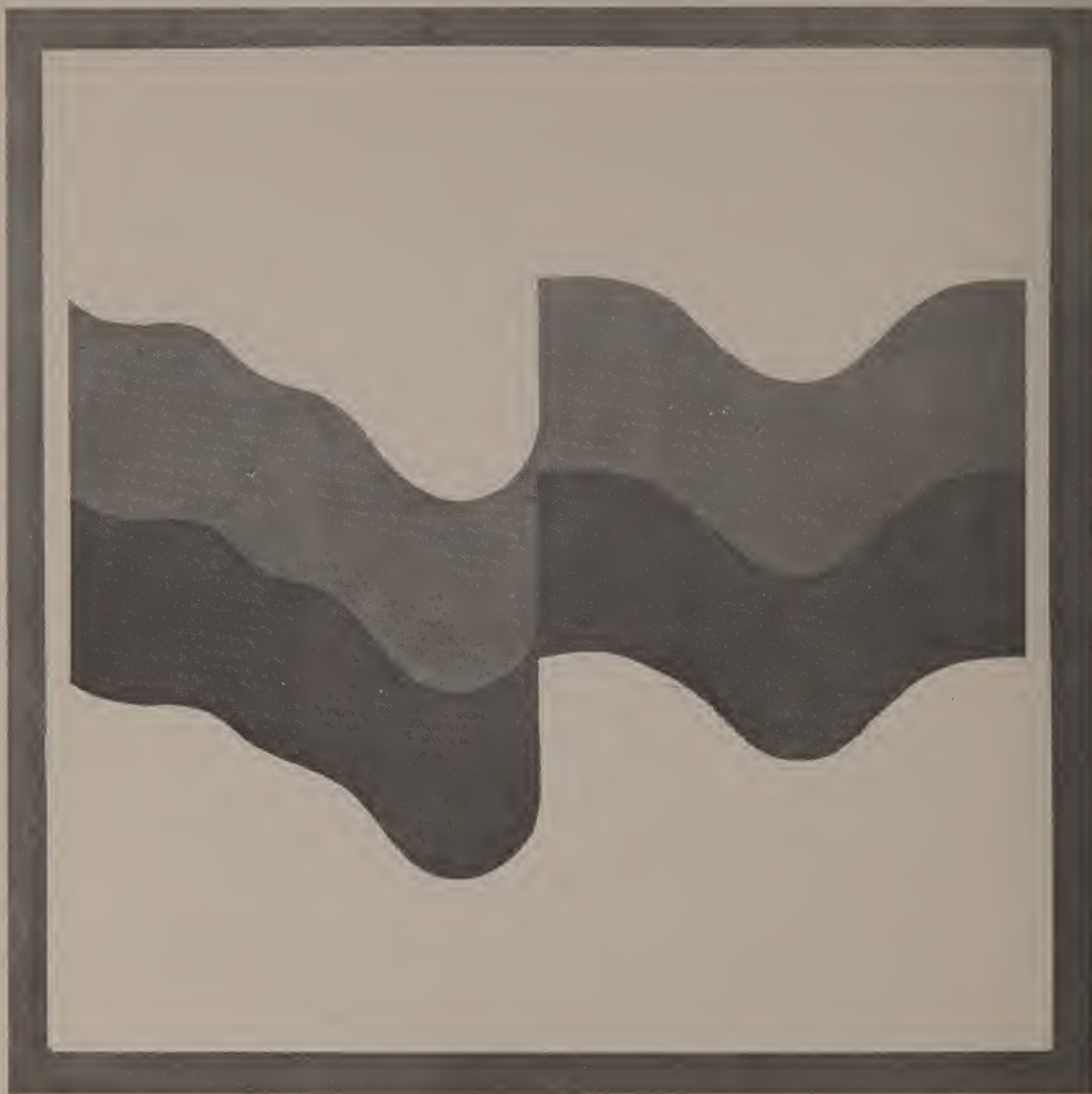
Crafts Concentration	S.H.
Included in basic program:	
AE 301 Weaving	2
AE 352 Metal Crafts	2
Elect from:	
AE 354 Jewelry	2
AE 452 Adv. Metal Crafts	2
AE 460 Directed Study	3-6
Dimensional Design Concentration	
Included in basic program:	
DD 201	4
DD 302 Ceramic Studio	6
Elect from:	
DD 357 Dimensional Design Studio	6
AE 460 Directed Study	3-6
Fine Arts Concentration	
Included in basic program:	
AE 205 Observ./Imag. Drawing	2
FA 209 Watercolor	2
Elect from:	
FA 203 Painting	4
FA 204 Painting	4
AE 4460 Directed Study	3-6
Printmaking Concentration	
Included in basic program:	
FA 260 Printmaking	3
GD 270 Photography	3
Elect from:	
GD 271 Photography	3
FA 261 Printmaking	3
AE 460 Directed Study	3-6

DIMENSIONAL DESIGN		SOPHOMORE	JUNIOR	SENIOR
LIBERAL ARTS REQUIRED COURSES		9	9	9
DD201	Fund'ls of Cer. Proc.	4	-	-
DD253	Dim'l Design Studio	6	-	-
CP232-3	Design (3 Dim'l)	4	-	-
DD301	History of Cer. Form	-	3	-
DD351	Dimensional Design	-	6	-
DD353-5	Ceramic Materials	-	6	-
DD357	Dimensional Design Studio	-	6	-
DD451	Dimensional Design	-	-	6
DD457	Dimensional Design Studio	-	-	12
CREDIT HOURS		<hr/> 23	<hr/> 30	<hr/> 27
OTHER ELECTIVES		(7-10)	(0-3)	(3-6)
TOTAL		<hr/> 30-33	<hr/> 30-33	<hr/> 30-33

FINE ARTS	SOPHOMORE	JUNIOR	SENIOR
LIBERAL ARTS REQUIRED COURSES			
FINE ARTS MAJORS SHOULD ELECT ONE STUDIO CONCENTRATION* (TWO, IF DESIRED) FROM THE FOLLOWING:			
(FA253-4 Painting )	(8)	-	-
(----- Drawing Elective)	(2)	-	-
FA260-1,2 Printmaking	10	-	-
FA270-1 Interrelated Media	10	-	-
DD253-4 Dimensional Design	10	-	-
GD270-1,2 Photography	10	-	-
FA280-1,1 Filmmaking	10	-	-
EA250-1 Environmental Arts**	10	-	-
FA353 Painting	-	12	-
			Prerequisite: 200 level
FA360 Printmaking	-	12	-
FA370 Interrelated Media	-	12	-
DD357 Dimensional Design	-	12	-
GD370 Photography	-	12	-
FA380 Filmmaking	-	12	-
			Prerequisite: 300 level
FA453 Painting	-	-	12
FA460 Printmaking	-	-	12
DD457 Dimensional Design	-	-	12
GD470 Photography	-	-	12
CREDIT HOURS	19-29	21-33	21-33
OTHER ELECTIVES	(2-14)	(0-12)	(0-12)
TOTAL	31-33	30-33	30-33

\* All studio concentrations are open as electives to all majors and to all classes, Sophomore through Senior, subject to the prerequisite indicated above.

\*\* EA250 Env. Arts Workshop 1: "The College as a Community" (5 hours)  
EA251 Env. Arts Workshop II: "The College & Neighboring Communities (5 hours)  
will be given in both semesters and may be taken in either order.



robert p. moore, jr.



FASHION DESIGN/ILLUSTRATION		SOPHOMORE	JUNIOR	SENIOR
LIBERAL ARTS REQUIRED COURSES		9	9	9
FD201	Fashion Theory & Analysis	3	-	-
FD203	History of Costume	3	-	-
(FD255	Fashion Design -or- )	(6)	-	-
(	)	( )	-	-
(FI255	Fashion Illustration )	(6)	-	-
FA201	Anatomical Drawing	2	-	-
FD355	Fashion Design	-	12	-
FD358	Fashion Research & Promotion	-	3	-
FD455	Fashion Design	-	-	12
FD458	Fashion Merchandizing & Promotion	-	-	3
CREDIT HOURS		23	24	24
OTHER ELECTIVES		(7-10)	(6-9)	(6-9)
TOTAL		30-33	30-33	30-33
GRAPHIC DESIGN		SOPHOMORE	JUNIOR	SENIOR
LIBERAL ARTS REQUIRED COURSES		9	9	9
(GD207-8	Illustration -or- )	(4)	-	-
(	)	( )	-	-
(GD270-1	Photography )	(6)	-	-
GD209	Printing/Typography	2	-	-
GD251	Graphic Design	2	-	-
GD253	Intro. to Visual Comm.	4	-	-
CP230	Design (2 Dim'l.)	4	-	-
(GD307-8	Illustration -or- )	-	(4)	-
(GD371-2	Photography )	-	(6)	-
GD309	Typography	-	2	-
GD351	Graphic Design	-	12	-
GD353	Visual Communications	-	4	-
GD453	Graphic Design	-	-	12
GD459	Typography	-	-	4
FA260	Printmaking	-	-	3
CREDIT HOURS		25-27	31-33	28
OTHER ELECTIVES		(3-8)	(0-2)	(2-5)
TOTAL		30-33	31-33	30-33

INDUSTRIAL DESIGN		SOPHOMORE	JUNIOR & SENIOR
LIBERAL ARTS REQUIRED COURSES			
ID201	Ind'I Design Workshop	4	9
ID205	Manufacturing Processes	3	-
ID207	Ind'I Design Illustration	4	-
ID251	Environmental Science	3	-
ID301	Color & Light	-	3
LA358	Psychology of Perception	-	3
ID351	Industrial Design	-	(12)
	or		
(ID351	Industrial Design -and- )	-	( 6)
(	)		( )
(ID303-4	Package Design )	-	( 6)
CREDIT HOURS		23	27
OTHER ELECTIVES		(7-10)	(3-6)
TOTAL		30-33	30-33

## CONCENTRATION IN CRITICAL STUDIES

Students in any major may complete a concentration in critical studies by meeting requirements of at least one course in each of the following areas and a minimum of six courses or 18 semester hours of credit.

		S.H.
Art Criticism		
LA 452	Aesthetics	3
AH 208	Exotic Art	3
AE 210	Cont. Artticism	3
AE 310	Cont. Art Criticism	3
Behavioral Sciences		
LA 380	Psychology of Personality	3
LA 381	Dynamics of Mental Health	3
Literary and Dramatic Criticism		
LA 201	Literature in Critical Perspective	3
LA 202	Modern Literature and Thought	3
LA 203	Film Viewing and Criticism	3
LA 204	Great Directors and Their Films	3
LA 205	Satiric Novel	3
LA 206	Modern Poetry	3
LA 207	Modern Drama	3
LA 208	Mass. Comm. in Modern Society	3
LA 209	Creative Prose Writing	3
		1
LA 400	Independent Study in Literature	3
Social Studies and Philosophy		
LA 250	Modern Revolutions and Reform Movements since 1688	3
LA 251	Political Science: Governmental Process	3
LA 252	Contemporary Society and its Problems	3



jude johnson



## COURSE DESCRIPTIONS

### CORE PROGRAM

#### CP 130–131 VISUAL FUNDAMENTALS

12 semester hours

The Core Program consists of 2 major parts. The first three (3) hour part is a studio seminar in attitudes toward creative exploration and theory.

The second three (3) hours part consists of a series of workshops in a number of major areas including two, three and four dimensions as well as design.

#### CP 230–231 DESIGN – 2D

4 semester hours

A lecture-laboratory course concerned with experiments and experiences in two-dimensional design. Includes work in a broad variety of media.

#### CP 232–233 DESIGN – 3D

4 semester hours

A laboratory course involving exploration of materials in the creation of three-dimensional objects. Use of variety of tools and materials encouraging intelligent design.

### ART EDUCATION

6 semester hours

#### AE201 INTRODUCTION TO TEACHING

This course will be concerned with the introduction of sophomore students to the systems and procedures in education and art education: how children see, developmental growth patterns and art education philosophies will be examined through class work and visits to public schools in the Boston area.

#### AE205 OBSERVATIONAL AND IMAGINATIVE DRAWING

2 semester hours

A studio course designed to improve the drawing skill of the students by exposure to imaginative problems and observation experiences. A secondary benefit will be the explanation of various teaching techniques, thus giving the students insights on which their own teaching of drawing can be based.

#### AE310 CONTEMPORARY ART CRITICISM I

3 semester hours

The first part of a two part program to develop critical awareness for future art teachers. This part will survey present conceptual frameworks in art and begin to explore the sources of a more informal criticism.

#### AE351 ART EDUCATION METHODS AND MATERIALS

4 semester hours

The course offers an opportunity to analyze and synthesize concepts, ideas and knowledge gained in both studio and academic areas in order to establish realistic goals and workable relationships. By solving sequential design and composition problems, the art education student will gain understanding and insights on which to build a practical aesthetic awareness as well as a structure on which the teaching of art can be based.

#### AE353 AUDIO-VISUAL WORKSHOP

3 semester hours

A study of the contributions and utilization of audiovisual materials in the teaching-learning process. Students become familiar with and have experience in sources of audio-visual aids, proper handling and use of equipment, and criteria for evaluating and selecting aids available to education. Workshops are devoted to preparing aids, using available equipment, and giving demonstrations.

#### AE354 JEWELRY

2 semester hours

Design and fabrication of jewelry using a variety of materials including metal, wood, and ceramics.

#### AE358 ART CURRICULUM AND SUPERVISION

3 semester hours

Experience is given in the following areas: development of art curriculum according to current philosophy, teacher workshops, ordering supplies and equipment, studying teacher's needs and pupil development, and other responsibilities and opportunities of an art supervisor.

#### AE359 STUDENT TEACHING

12 semester hours

This course provides instruction and experience in the teaching of art through a four-day per week assignment in one of the student teaching centers. The student works under the guidance of a co-operating teacher and the college supervisor. The 12 week experience is divided into two segments, with one portion being an assignment to elementary grades and the other to secondary.

### AE360 CREATIVE WOOD CRAFTS

2 semester hours

A studio-workshop in teaching creative wood-working through knowledge of wood, tools, and processes. Emphasis upon additive, construction-type designs.

### AE401 ADVANCED WEAVING

2 semester hours

Continuation of AE 301. Further designing and creating of weaving and rugs in the four harness loom and exploration of three-dimensional approaches on other loom constructions.

### AE440 HONORS TEACHING

4 semester hours

A unique experience for selected Art Education students to teach talented high school students in a college atmosphere. Honors teaching involves faculty-selected seniors in a program of advanced study and teacher training. Teaching in the Saturday Art School Program provides an opportunity for student teachers to make use of cognitive stimulation received in an advanced studio course. The faculty advisor from a studio area act together as advisors, providing guidelines for sound teaching methods and course content.

### AE452 ADVANCED METAL

2 semester hours

Development of artistic production in metal processes.

### AE454 ADVANCED JEWELRY

2 semester hours

Continuation of AE 354. Fabrication, fusing, forging and casting as points of departure for object-making in copper, brass, bronze, silver, and gold.

### AE456 THEATRE ARTS

2 semester hours

The course is designed to acquaint the students with the fundamentals of stagecraft. Through problems in such areas as set design, scenic construction, costume design, stage lighting, and make-up, knowledge about theatrical production is acquired. Stagecraft of the past as well as that of the present is studied to understand its purpose and function and this then is related to commercial, educational, and avant-garde theatre.

### AE459 CULTURAL HISTORY AND PHILOSOPHY OF ART EDUCATION

3 semester hours

a study of the contributions made to education by historic western civilizations and by Ancient Medieval and Modern Western leaders. Analysis of philosophical foundations of education beginning with Plato and Aristotle and continuing to the present. Special emphasis is given to the growth and development of art education considering historical backgrounds, major movements and leaders that have influenced intellectual and artistic development in the United States.

### AE460 DIRECTED STUDY

3 semester hours

The student in consultation with the assigned faculty member will design a program of study in the area of concentration. Conferences will be scheduled regularly throughout the semester for planning, instructing and evaluating.

## ART HISTORY

### AH100 CONTEMPORARY ART – ELECTIVE

3 semester hours

Analysis of international works of art produces from 1940 to present. Philosophy and intention of living artists studied from writings whenever possible.

### AH101 ART HISTORY SURVEY

3 semester hours

As introduction to the development of the visual arts from earliest times through the High Gothic period, this course studies painting, sculpture, and

architecture as manifestations of the society which produced them. General principles with which to understand and evaluate a work of art are offered. The course includes a study of art of the Prehistoric, Egyptian, Mesopotamian, Pre-Hellenic, Greek, Roman, Early Christian, Byzantine, Romanesque, and Gothic periods.

#### AH102 ART HISTORY SURVEY

3 semester hours

Painting, sculpture, and architecture of the Late Medieval, Renaissance, Baroque, Rococo, and Modern periods are studied. A continuation of AH 101 which is a prerequisite for this course. Art History Survey AH 101 and AH 102 are prerequisites for all advanced art history courses.

#### AH208 EXOTIC ART – ELECTIVE

3 semester hours

This course explores with the students far away places in time and geographic loci which have produced significant and fascinating art forms. The magical, the mystical, often robust sometimes delicate, forms that reflect the loves, fears, hopes and beliefs of the Polynesians, Melanesians and Aborigines of Oceania as well as the primitive and sophisticated arts of Southeast Asia, including Indonesia, Sumatra, Cambodia and Thailand. Also included will be glimpses of the Arts of Primitive Africa and of the Ancient and Medieval Americas including the Eskimo Culture. The aim of the course is not to dissect and codify these cultural forms but rather to help the student to recognize, understand and love them and consequently to identify with the artists who created them, seeking that common bond that ties together all artists without regard for time or place.

#### AH209 BLACK ART HISTORY

3 semester hours

Exploration of Western Black Art including American and Caribbean forms of visual expression.

#### AH210 AFRICAN ART HISTORY

3 semester hours

Survey of the art forms of Africa from primitive to contemporary times.

#### AH256 MODERN ART

3 semester hours

Beginning with David's revolt against the French Academy in the early 19th century, a study of the main currents of art through to 1940.

### DIMENSIONAL DESIGN

#### DD201 FUNDAMENTALS OF CERAMIC PROCESSES

4 semester hours

An introductory study of clay, glaze, and kiln firing. A study and learning of ceramic formulas, materials, testing methods, and kiln handling. Laboratory testing and practice of the lectures. Lectures and demonstrations.

#### DD253 DIMENSIONAL DESIGN STUDIO

6 semester hours.

An introduction to design and process in 2-D or 3-D media other than clay. Beginning workshop in wood, metal, plaster, plastics, and other media.

#### DD254 DIMENSIONAL DESIGN SEMINAR

4 semester hours

Lectures, demonstrations and practice in the use of one or more of the following: clay, plaster, wood, plastics or metals as sculptural materials. The student chooses the material (s) he wishes to explore. This course may be taken individually; however, those students taking the DD area of concentration should elect DD 253 in conjunction with this course.

#### DD301 HISTORY OF CERAMIC FORM

3 semester hours

A study of the development of ceramics in cultures in which this art form reached a high level of attainment in form and technique.

#### DD351 DIMENSIONAL DESIGN

6 semester hours

A study of imagining and reasoning in the design of ceramic form with the intent of developing a disciplined procedure of designing by relating tools, technique, and materials to the final concept.





### DD353 CERAMIC MATERIALS

3 semester hours

Advanced study of clay and glaze and the firing of them. Lectures, calculation problems, research, and experimentation. Tests, experiments, and research of clay and glaze materials in conjunction with the lectures.

### DD355 CERAMIC MATERIALS

3 semester hours

A continuation of DD353

### DD357 DIMENSIONAL DESIGN STUDIO

6 semester hours.

A continuation of DD253 and/or DD201. Advanced studio work in clay and other media. Guidance with individual projects.

### DD451 DIMENSIONAL DESIGN

6 semester hours

A continuation of and development of the basic design techniques of DD351 including analysis, discussion, and criticism of dimensional design. Seminars to encourage growth of expression in individual projects.



### DD457 DIMENSIONAL DESIGN

12 semester hours

Development to a near professional level in clay or other 3-D media. Independent and individual projects.

## FASHION DESIGN

### FD201 FASHION THEORY AND ANALYSIS

3 semester hours

This course introduces the student to a concept of fashion stressing the significance of clothing and fashion in present-day society. Principles, elements, and psychological impact of color and design as applicable to dress are studied. Social, psychological, economic, theological and scientific factors that motivate and govern the acceptance or rejection of any style are explored. In-depth study is made of theories of fashion movement, origin of fashion trends, and sources of inspiration for the fashion designer. The course also includes applicable professional nomenclature. Development of a personal and professional philosophy of clothing will be sought.

### FD203 HISTORY OF COSTUME

3 semester hours

A study of fashion from prehistoric times to the present. Discussions on the evolution of trends and future fashion projections. Extensive research is required. Emphasis is placed upon the practical analysis and use of past fashions as inspirations for present creations.

### FD255 FASHION DESIGN

6 semester hours

Experimental opportunities for those students who have elected to explore fashion designing. Development of fundamental draping, pattern — drafting, and technical skills. Basic garment construction will give the student experience in developing original designs.

### FD255A FASHION DESIGN

2 semester hours

The fundamentals of the fashion figure are taught with development of basic skills in the various media

and with emphasis placed on reproduction processes. An introduction to fashion layout and design is included.

### FD304 TEXTILE PRINTING

2 semester hours

Combination of professional competency and experimental techniques with emphasis on flexibility in creativity. Fabric design including printing, direct and resist methods, and textile science analysis.

### FD305 TEXTILE SCIENCE/DESIGN

2 semester hours

Emphasis on professional understanding of natural and man-made fibers as well as experimental design techniques. Study of physical and commercial properties of fabric. Problems which inherent fiber characteristics present to the designer and manufacturer are considered. Analysis of aesthetic and functional features of various dyeing and finishing processes.

### FD355 FASHION DESIGN

12 semester hours

Emphasis placed upon development of individual styles of drawing and creative thought. Various techniques employed in expressing fashion through art media. Introduction to basic advertising functions and graphic art processes. Planning and execution of roughs in preparation for finished layout.

### FD358 FASHION RESEARCH AND PROMOTION

3 semester hours.

Presents a comprehensive study of the American and European design industries. Explores related careers in fashion. Analyzes the industry from the designer's and retailer's viewpoint. Offers basic knowledge of supportive areas of ready-to-wear and accessories. Develops competency in fashion show procedures and production.

### FD455 FASHION DESIGN

12 semester hours.

Individual guidance in executing design ideas. Students are encouraged to seek their personal direction in fashion design and to develop their full potential by creating and formally presenting a

“collection” that meets personal and professional standards.

#### FD458 FASHION MERCHANDISING AND PROMOTION

3 semester hours

Development of an understanding of the major considerations involved in the buying, selling, and promotion of fashion merchandise in wholesale and retail markets. Analysis of consumer buying patterns. Study of promotional areas of the fashion industry including advertising, display, and publicity. Development of an awareness of changing behavioral structure in promotional productions.

#### FASHION ILLUSTRATION

##### FI 255 FASHION ILLUSTRATION

6 semester hours

Study of the unique proportions of the fashion figure of all ages by drawing from the model. Instruction on the understanding of the consumer, interpreting style trends and the importance of proper rendering of merchandise. In addition, the student will be introduced to various methods of rendering finished art for newspapers, magazines and brochures.

##### FI 255A FASHION ILLUSTRATION

2 semester hours

The fundamentals of the fashion figure are taught along with the development of basic skills in the various media with the emphasis placed on reproduction processes. An introduction to fashion layout and design is included.

#### FINE ARTS

##### FA 100 DRAWING

2 semester hours

An introductory drawing course related to the general aims of the CORE Program. Its purpose is to develop an increased awareness of the objective world as well as the student's expressive, subjective feelings. An emphasis on technical skills supports the student's investigations.

##### FA 101 LIFE DRAWING

2 semester hours

An advanced study of the figure with emphasis on gesture, movement, character, construction, and space. There is particular emphasis on drawing as a means of expression. The student is encouraged to use a variety of media as a means to individual expression.

##### FA 105 PAINTING

2 semester hours

An introduction to painting. Fundamental skills and attitudes provide the student with the ability to develop fully in his own personal direction.

##### FA 106 PAINTING MATERIALS

2 semester hours

A thorough investigation of traditional painting techniques, their composition and use. Students are also introduced to a wide variety of new media, expanding their capacity to engage contemporary art concerns.

##### FA 107 WATERCOLOR

2 semester hours

An introductory course in which the student's technical knowledge of watercolor as a medium is developed through involvement with both traditional and contemporary art concerns.

##### FA 110 STRUCTURE

2 semester hours

A basic shop course that includes: the use of hand and simple power tools, shop safety and an introduction to the nature of materials and how they are formed into structures.

##### FA 201 ANATOMICAL LIFE DRAWING

2 semester hours

Study of the skeletal and muscular structure of the body. Application of knowledge to figure drawing from model.

##### FA 202 LIFE DRAWING

2 semester hours

Drawing from live human model to develop accuracy of representation, variety and sureness of technique, and integration of anatomical knowledge.



christine mesarch

#### FA 203 PAINTING

2 semester hours

Studio course in painting developing variety of painting ideas and allowing personal expression.

#### FA 204 PAINTING

2 semester hours

Continuation of FA 203. Personal guidance by instructor of the student into development of his own natural style.

#### FA 207 PROBLEMS OF FORM

2 semester hours

Study of structural pattern, design, rhythm, tensions, and construction that make up the composition of painting. Relationships of pictorial structure, picture content, and meaning.

#### FA 208 NATURE AND FORM ANALYSIS

2 semester hours

Study of the structural families in nature and the graphic means in which they are described and comprehended. Lectures, field trips, assignments in creative and objective drawing.

#### FA 209 WATERCOLOR

2 semester hours

Studio course in watercolor painting including experimentation with a variety of contemporary techniques in water soluble and mixed media.

#### FA 230 PRESENTATION OF ART/EXHIBITIONS

3 semester hours

Workshop/lecture course in which students will select, design, install and document exhibitions at Massachusetts College of Art and elsewhere; and will investigate the interrelationships between exhibitions, museums, galleries, education, the artist, etc. The course is designed to enable students to explore the possibility of working in the areas of the "public art world".

#### FA 240 PAINTING MATERIALS

2 semester hours

Study of traditional painting process including encaustic, egg tempera, oils, casein, gouache, and watercolor.

#### FA 253 PAINTING STUDIO

6 semester hours

A course for beginning painting majors in which the student begins to develop his own expressive concerns.



### FA 254 PAINTING SEMINAR

2 semester hours

Visits to art activities, slide lectures, and discussions, confront the students with the nature of contemporary art concerns.

### FA 260 PRINTMAKING STUDIO

3 semester hours

An introduction to the unique character of the printed image. Planographic, relief, intaglio, and stencil printing may be explored by work in lithography, block printing, etching and engraving, and the silk screen process.

### FA 261 PRINTMAKING STUDIO

3 semester hours

Continuation of FA 260.

### FA 262 PRINTMAKING SEMINAR

4 semester hours

Discussions, evaluations, lectures, and critiques will be held in conjunction with work completed in the printmaking studio.

### FA 270 STUDIO INTERRELATED MEDIA STUDIO

6 semester hours

Studio-laboratory course wherein form and systems development are realized in combined modes of structure, light, sound, motion, and other applications of new technology as object or environment.

### FA 271 STUDIO INTERRELATED MEDIA SEMINAR

4 semester hours

A theoretical investigation of approaches to interrelated media. Discussion also aims at the increased awareness and sensitivity of the students.

### FA 280 FILMMAKING

3 semester hours

Workshop concerned with the elements of cinematographic communication: light, motion, time and space. Through a series of lectures, demonstrations, and exercises, students will acquire both technical skills and conceptual awareness of the

motion picture medium. No prerequisite.

### FA 281 FILMMAKING STUDIO

3 semester hours

Continuation of 280

Prerequisite: FA 280 or equivalent.

### FA 282 FILMMAKING SEMINAR

4 semester hours

### FA 302 LIFE DRAWING

2 semester hours

Drawing from a live, human model to develop accuracy of representation, and a variety and sureness of technique, and integration of anatomical knowledge.

### FA 309 CONTEMPORARY WATERCOLOR

2 semester hours

The artist-painter approach to self expression through continued concentration and experimentation with the water and mixed media.

### FA340 MATERIALS WORKSHOP

2 semester hours

Study of broad range of new media through lectures, films, speakers, demonstrations, and field trips. Includes painting media, plastics, metallurgy, electronics, and optics. Thermoplastic resins included.

### FA 351 DOCUMENTARY PAINTING

2 semester hours

From reference material gathered during field trips to theatres, hotel lobbies, stations, and industrial sites — finished work is developed in the studio. Student becomes a chronicler of his times through first-hand observation.

### FA 353 PAINTING STUDIO

12 semester hours

The student enters the studio for concentrated personal involvement and investigation of concerns of contemporary art. Individual development, self-motivation, self-discipline are emphasized. A wide range of creative possibilities within and beyond modern painting is offered, complemented by slide presentations, lectures, group discussions, visitors, and field trips. Program includes Junior Conference



each week for scheduling of aforementioned activities; faculty consultant for interrelated media is also available.

#### FA 356 DRAWING SEMINAR

2 semester hours

Drawing as an entity is achieved through a wide range of directed assignments which relate to the student's personal direction as well as the major concepts of contemporary art. Work is produced outside of class and presented for discussion and criticism during class time.

#### FA 360 PRINTMAKING STUDIO

12 semester hours

Advanced work in Printmaking stressing the exploration and development of individual imagery in relation to a particular graphic medium. Each student will be encouraged to use this medium in the construction of a book, to be printed and bound in the studio.

#### FA 370 STUDIO INTERRELATED MEDIA STUDIO

12 semester hours

The same as Studio Interrelated Media 370A.

#### FA 370A STUDIO INTERRELATED MEDIA STUDIO

6 semester hours

Studio interrelated Media — Advanced and individual work in the applications of new technology in the creation of object or environment.

#### FA 440 MATERIALS WORKSHOP

2 semester hours

Individual projects in the use of modern material, technique, or method.

Collected data compiled and catalogued.

Project-study folio required together with series of works.

#### FA 453 PAINTING STUDIO

12 semester hours

An advanced studio course directed toward the development of individual initiative and thought. Extensions of painting, assemblage, Constructions, shaped canvases, kinetic and phenomenological art,

systems art, multimedia, and other contemporary developments as they may occur. The beginnings of personal iconography, thought, and style are encouraged. Course includes Senior Conference. Time allotted weekly for lectures, discussions, visiting artists, etc.; also, faculty consultant for interrelated media will be available. The preparation of a written thesis with appropriate references, bibliography, and illustrations, in the area of content, form, aesthetics, or technique pertinent to the student's interest is required for the completion of the course.

#### FA 460 PRINTMAKING STUDIO

12 semester hours

Advanced and independent work in printmaking. Discussions and extensive critiques will be held to explore the work completed in the studio.

### ENVIRONMENTAL ARTS

#### EA 250 ENVIRONMENTAL ARTS STUDIO

"The College as a Community"

Workshop I:

5 semester hours

Planning, design and construction for the effective use of existing spaces will provide the framework for "action architecture".

Students will survey college user requirements. Phased plans will be developed. Designs will be prepared in the context of an environmental craft technology accomodating changing rituals and allowing for full student participation. Completed projects will be monitored to provide data for future designs.

#### EA 251 ENVIRONMENTAL ARTS SEMINAR

"The College and Neighboring Communities"

5 semester hours

Students will plan, design and build meeting places encouraging the interaction of the college community with people of the immediate neighborhood.

Initially the focus of the work will be on the "community contact" environment, the spaces shared by the college and its neighbors. These experiences close to home base will equip the students to work more effectively on the environments of remote



michael gabriel

communities as the term progresses.

Students will also share experiences with urban communities and visit on field trips the environmental frameworks for participation that have been built through self-help and environmental action-oriented guidance.

#### EA 264 FORUM ON HUMAN ECOLOGY

0 semester hours

"Community Participation in Planning the Future Campus".

Students and faculty of the Massachusetts College of Art are facing the most fateful challenge of their entire 97 year long existence. During the next few years the college will move to a new home.

Artists' institutions and visions have all along contributed form to the symbols and rituals of emerging life styles. The preparation for the "big move" will enable the students of art to express and act out their personal and communal sense of being. What does it mean to be a relevant artist, a student, or an educator today or even tomorrow? . . .What is

the role of a viable art school in a society groping to survive in an atomic era? . . . These are some of the fundamental ecological questions to be confronted. Guest lecturers and panels will present first hand experiences with new experiments in educations and educational environments. Theatrical staging of simulation environments, role playing and gaming will dramatize the exploration of some of the "alternative futures" presented.

## GRAPHIC DESIGN

### GD 201 CALLIGRAPHY

2 semester hours

The study of handwriting as an art form and its historic relationship to language, type and illustrative material. Alphabets covered — Sixteenth Century Italic (an informal hand) and brush calligraphy.

### GD 207 ILLUSTRATION

2 semester hours

A variety of problems in illustration are presented to introduce the many facets of the illustration field and the basic problems that confront the illustrator. Reproduction processes are discussed and applied. Emphasis is placed on concept and good pictorial composition.

### GD 208 ILLUSTRATION

2 semester hours

Advanced problems in illustration. Emphasis on roughs and compositions preceding final product. Professional concepts discussed. Lectures on reproduction processes and typography.

### GD 209 TYPOGRAPHY AND PRINTING

2 semester hours

Introduction to the history and uses of typography. Comparative study of type designs and their effective use in communications problems.

### GD 251 GRAPHIC DESIGN

2 semester hours

Integration of design fundamentals into graphic communicative forms. A study of graphic layout process for advertising with emphasis on expression, form relationships and content.

### GD 253 INTRODUCTION TO VISUAL COMMUNICATIONS'

4 semester hours

The study of multi-media approaches of conceptualizing. Experiments in physical and psychological "communicating" environments using graphic, typographic and photographic forms with concern for informational content. Emphasis upon the effects of light, time, space and motion in the communication process.

### GD 254 TELEVISION PRODUCTION

2 semester hours

The creative introduction to T.V., filming, scripting, editing, and experimentation directed toward related and unique television thinking and practice.

### GD 270 PHOTOGRAPHY STUDIO

3 semester hours

An introduction to the vision, aesthetics and basic techniques of black and white photography. The emphasis will be upon individual and group solutions to projects. Group critiques of photographs and related material are held on a regular basis. Field trips will be planned for involvement with the surrounding climatic, regional and social environment.

### GD 271 PHOTOGRAPHY STUDIO

3 semester hours

An intermediate level course to stressing the inter-relationship among photographs. Improvement of the various aspects of photographic technique, aesthetics and craft through more involved projects and programmed purposes will be the secondary goal.

### GD 272 PHOTOGRAPHY SEMINAR - STUDIO

4 semester hours

The various aspects of photography will be extended through methods of sensory experience and critical study to deepen the understanding of photographic images themselves and their impact upon the viewer. Involvement in problems of graphics, subject matter connotations, the conscious and pre-conscious intent of the photographer and personal extensions of photography are some of the expected areas.

### GD 307 ILLUSTRATION



2 semester hours

The presentation of advanced illustration problems with emphasis on the importance of roughs and compositions preceding the finished product. Professional illustrative concepts are discussed and practiced and lectures are given the reproduction processes and typography.

#### GD 308 ILLUSTRATION

2 semester hours

A continuation of GD 307. The preparation of illustrations for books, magazines, brochures and educational material with emphasis placed on professional thinking as well as the development of an individual point of view. Specific areas are explored and a deeper understanding of commercial restrictions are presented.

#### GD 309 TYPOGRAPHY

2 semester hours

The study of printing and typographic procedures and their adaptation to practical design problems. Course will include lectures, design application, laboratory study as well as field trips.

#### GD 351 GRAPHIC DESIGN

12 semester hours

The study of the graphic arts and their relationships to the changing socio-economic forces at work within the community. An attempt is made to define the role of the designer of the future. Emphasis upon the design process.

#### GD 352 CONCEPTUAL DRAWING

2 semester hours

A course concerned with concept and appropriateness of its execution. An exploration of a wide variety of traditional and experimental drawing techniques will be conducted. Strong emphasis on design and idea content.

#### GD 353 VISUAL COMMUNICATION

4 semester hours

The study of direct applications of the multi-media forms of communication in the areas of exhibitions, television and film design. Emphasis will be placed upon the role of the artist-design-communicator in a

rapidly changing technological-electronic society.

#### GD 370 PHOTOGRAPHY STUDIO

3 semester hours

A studio-workshop emphasizing the experimental, illustrative, sequential, and documentary aspects of photography in black and white and color.

#### GD 370A PHOTOGRAPHY

3 semester hours

A studio-workshop emphasizing the experimental, illustrative, sequential and documentary aspects of photography in black and white and color directed toward the designers needs.

#### GD 371 PHOTOGRAPHY

3 semester hours

A continuation and development of GD 370 correlated with conceptual and object-making involvements of the students.

#### GD 375 FASHION PHOTOGRAPHY

3 semester hours

Study of fundamental darkroom procedures basic lighting techniques, use of equipment, and large camera operation. Analysis of the principles and problems involved in posing, vantage points, composition, and utilization of location photography. Use of time and multiple exposure techniques. Basic color photography and electronics flash techniques employed.

#### GD 453 GRAPHIC DESIGN

12 semester hours

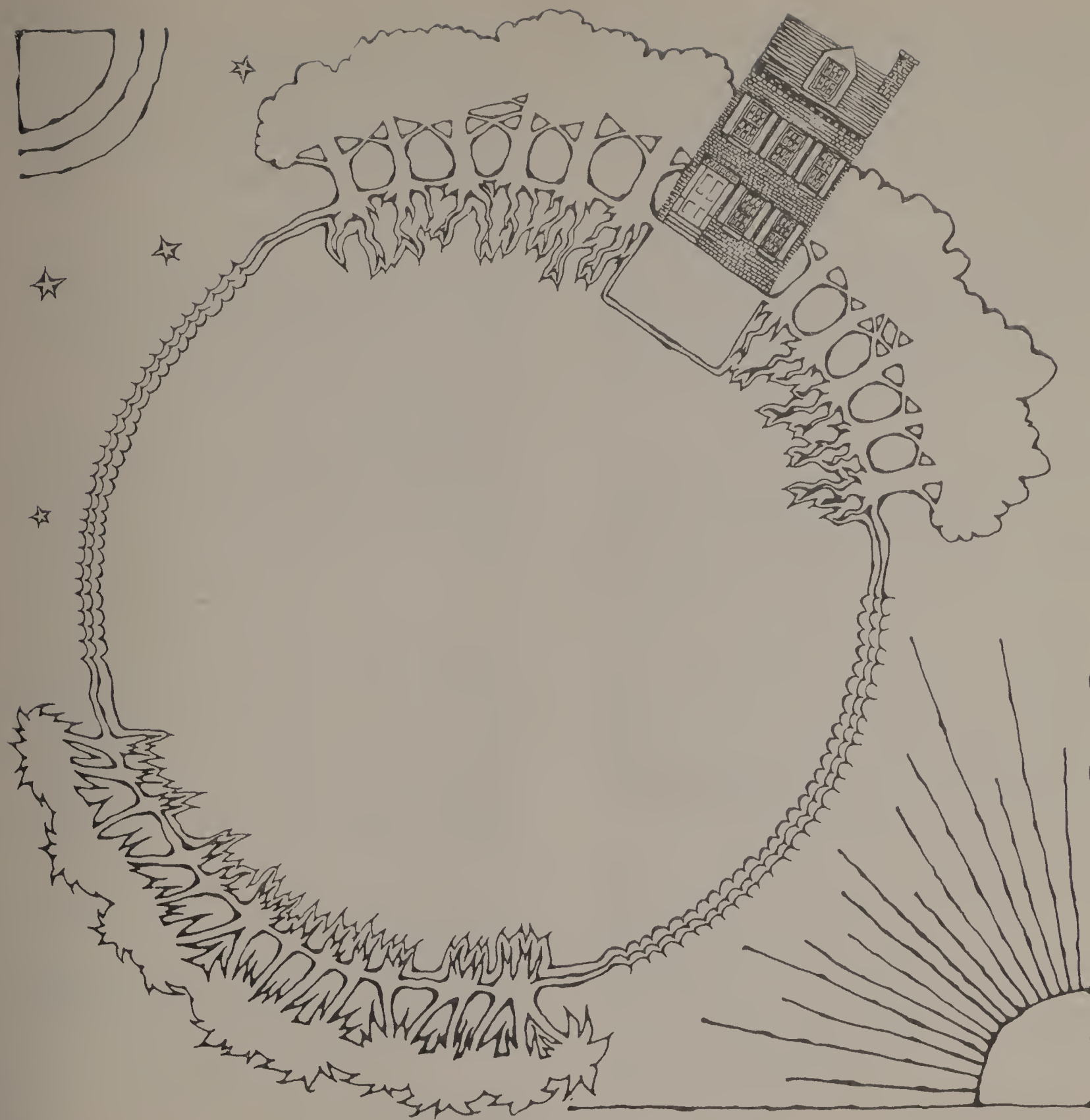
Advanced study into the applications of graphic design to contemporary problems. An exploration of the effects of light, time, space upon communications problems. Students will be encouraged to write study programs.

#### GD 459 TYPOGRAPHY

4 semester hours

Advanced study in the professional relationship of the graphic designer to the printing and typographic industry. Emphasis will be upon the effective application of available techniques.





## GD 470 PHOTOGRAPHY STUDIO

12 semester hours

Advanced and individual problems in photography

## INDUSTRIAL DESIGN

### ID 201 INDUSTRIAL DESIGN WORKSHOP ELECTIVE

4 semester hours

An introduction to hand tools and the investigation of material and tool relationships. The student is asked to treat all materials as media to be formed, shaped, molded or otherwise controlled. The hand tool is the instrument which develops the unique character of the material.

### ID 205 MANUFACTURING PROCESSES

3 semester hours

Lecture course: an engineering production survey in two parts. Part 1 - casting and molding techniques for metals and plastics. Part 2 — production techniques, selection and use of modern machine tools, use of dyes, jigs, and fixtures. Field trips to typical plants.

### ID 207 INDUSTRIAL DESIGN ILLUSTRATION

4 semester hours

Fundamental training in technical illustration and engineering drawing. Examining and performing instrumental drawings which are used in industrial planning. Comparing industrial and architectural standards and practices in design. Also, perspective drawings accenting study in measuring methods and sequential views of a product or interior in scale.

### ID 251 ENVIRONMENTAL SCIENCE

3 semester hours

An introduction to the following physical fundamentals of art and technology: Structural analysis using force vectors and a study of tetrahedrons, dodecahedrons, geodesic domes and other trusses; measurement systems; mechanics and hydraulics; heat; radiation; electricity and magnetism. Seminars will be conducted by visiting lecturers.

### ID 301 COLOR AND LIGHT LABORATORY

3 semester hours

Wave propagation and its relation to the theory of sound and wave theory of light. Investigation of geometrical and physical optics and color with emphasis upon Illumination, Photography, Colorimetry, etc. Student will select an area of special investigation for his semester project. Seminars will be conducted by visiting lecturers.

### ID 303 PACKAGE DESIGN

3 semester hours

An intensive study of graphic processes in Packaging Design. Gaining experience and understanding in the mechanics and aesthetics of typography. An investigation of processes of reproduction in letterpress, gravure, offset, and silk screen.

### ID 304 PACKAGE DESIGN

3 semester hours

A course in three-dimensional creative packaging with an emphasis on materials, processes, and ultimate packaging and display requirements. An evaluation of the history of packaging relative to set-up box vs. folding box and the influence of new materials on packaging for today's market place.

### ID 351 INDUSTRIAL DESIGN

12 semester hours

The theory and practice of industrial design, through objective study of product development. Approach through four major areas of control: 1) Research, 2) Objective analysis, 3) Materials and Processes, and 4) Merchandising and Distribution. Clay and Plaster modeling used extensively for three-dimensional studies, integrated with intensive two-dimensional visualization presentation.

## LIBERAL ARTS

### ✓ LA 100 WRITTEN COMMUNICATIONS

3 semester hours

The writing of correct and effective English. Emphasis upon enlarging the student's vocabulary. One original theme each month in addition to weekly assignments in mechanics, rhetoric, or reading.

### ✓ LA 150 AMERICAN THOUGHT AND GOVERNMENT

3 semester hours

Political, intellectual, and social ideas that have been characteristic of American government and society from the mid-19th century to the present. To understand the American experience and heritage through the study of American philosophers, scientists, businessmen, and legal and constitutional scholars.

### ✓ LA 180 INTRODUCTORY SOCIOLOGY

3 semester hours

An introductory course aimed at helping the student to arrive at an understanding of man and society through a study of cultures, both primitive and advanced, and their variations. The basic unity of man as evidenced by similarities in organizational structures and institutional functions is emphasized. Factors that make for change as well as those for stability are studied. The emphasis is on society as a dynamic, and not a static, entity. A break from provincialism in the student's thinking and the development of a comprehensive world view of life and society is a major objective.

### LA 200 WORLD LITERATURE

3 semester hours

Readings in world literature with emphasis on the interaction of the centuries: Book of Job — existentialism, Greek Tragedy — Satre; Aristotle — McLuhan; and Rousseau-Hesse.

### LA 203 FILM VIEWING AND CRITICISM

3 semester hours

A critical study of film as part of the humanities. Class meetings will consist of screenings, evaluations, and discussions.

### LA 204 GREAT DIRECTORS AND THEIR FILMS

3 semester hours

The course will consist of screening of films, discussions, and an analysis of the contemporary theory that the film director, as author, is the sole creative artist of consequence in the art of the cinema.

### LA 209 SATIRIC NOVEL

3 semester hours

The purpose of the course is to examine the form and the particular intentions of several novels from several countries and periods of history. Seven novels will be read: Candide, Voltaire; Joseph Andrews, Fielding; Gulliver's Travels, Swift; Dead Souls, Gogol; Tono Bungay, Wells; The Confessions of Felix Krull, Mann; Catch 22, Heller. Restricted to Juniors and Seniors.

### LA 210 MODERN POETRY

3 semester hours

A consideration of man's search for reality amid the turmoil of two World Wars, the Great Depression, and the Nuclear Age as seen through the eyes of major American poets writing from 1850 to the present. The course will consist of intensive study of the poetical works via lectures, readings, discussions, oral and written reports.

### LA 211 MODERN DRAMA

3 semester hours

A study of representative European and American plays from the 1880's to the present day.

### LA 212 CREATIVE PROSE WRITING

3 semester hours

A workshop in original writing of various kinds; fiction, non-fiction, and drama.

### LA 213 MODERN EUROPEAN FICTION

3 semester hours

This course will begin with one short novel by each of the following authors from various European countries: Tolstoy, Andrejev, Camus, Gide, Moravia, de Unanimo, and Mann. The students choose the rest of the reading from the longer works of writers from Turgenev to Kafka to Grass. The total reading would probably be the equivalent of six or seven regular novels.

### LA 214 DRAMA WORKSHOP

3 semester hours

A workshop in which class members will participate in a play and prepare review papers.

### LA 250 MODERN REVOLUTIONS AND REFORM MOVEMENTS SINCE 1688

3 semester hours





brian alterio

Revolutionary movements from the fall of Charles II through the French Revolution and 19th century Socialism to Cuba and Mao.

#### LA 251 POLITICAL SCIENCE/GOVERNMENT PROCESS

3 semester hours

Selected problems in political behavior. Findings from empirical studies compared with normative

democratic theory in order to assess the operation of political process.

#### LA 252 CONTEMPORARY SOCIETY AND ITS PROBLEMS

3 semester hours

An intensive course utilizing guest lecturers — 1st semester to include a study of urban and suburban society including community planning, environmental



design and educational systems. (alternate year from LA 301).

### LA 280 GENERAL PSYCHOLOGY

3 semester hours

Basically a life-oriented course aimed at the adjustment of the individual to his environment through a study of the determinants of behavior. Consideration is given both to physical and psychological development, to individual differences as determined by heredity and environment, to motivation, the emotions, behavior disorders, personality, thinking processes involving learning, remembering and forgetting, and to principles of mental health.

### LA 301 DOCUMENTS OF MODERN ART

3 semester hours

Major documents of 20th century artists are studied for their historical, literary, aesthetic, formal, social, and political significance.

### LA 351 HISTORY OF IDEAS

3 semester hours

Topics in European intellectual history from the Renaissance to the present time.

### LA 355 RECENT PROBLEMS IN FOREIGN AFFAIRS

3 semester hours

The course will deal with Vietnam, 1945-70, Cuba, 1959-70, Suez, Hungary 1956, Korea and China, NATO, Marshall Plan, Truman Doctrine, Yalta, Russia and China, and U.S. entry into WWI and WWII.

### LA 358 PSYCHOLOGY OF PERCEPTION

3 semester hours

Study of the senses, their physiological bases, and the psychological processes leading to their perception. Study of the principles governing perception of form and size, color, space, motion, and figure and ground, using a Gestalt approach.

### LA 380 EDUCATIONAL PSYCHOLOGY

3 semester hours

A study of the psychological nature of learning, of

the essential components of teaching-learning situations, of teacher-pupil characteristics and interactions, of individual differences, of problem solving and creativity, of motivation, and of evaluative methods.

### LA 381 DYNAMICS OF MENTAL HEALTH

3 semester hours

Study of psychological mechanisms used in establishing a wholesome, confident, secure ego. Abnormalities studied for contrast. Analyses and discussions of problems put forth by class members.

### LA 400 INDEPENDENT STUDY IN LITERATURE

3 semester hours

An opportunity for Seniors to read widely in some area of literature without the structure or time restriction of a class meeting. No less than ten books to be read.

### LA 451 PHILOSOPHY OF ART

3 semester hours

A study of important contricutions to aesthetic theory and philosophy of art in the work of Plato, Aristotle, Plotinus, Hutcheson, Kant, Hegel, Nietzsche, Santayana, Lewis, and Satre. Special consideration will be given to contemporary philosophy and to the constrictuion of psychoanalytic theory to an understanding of art and the artist.

### LA 452 AESTHETICS (Prerequisite LA 351)

3 semester hours

An advanced course in aesthetics for students who have done the basic readings in this area of philosophy. All aspects of contemporary aesthetics will be discussed including cultural problems as well as open discussion and evaluation of particular student problems and concerns.

### IS 200 INDEPENDENT STUDY

3 or 6 semester hours

An opportunity for students to explore a studio or academic subject area in depth or scope, subject to the approval of a faculty member and the development of a plan of study. Work carried out on a non-class basis.

Course credits determined at outset of work.



book design ★ felice e. regan

MASSACHUSETTS COLLEGE OF ART  
364 BROOKLINE AVENUE  
BOSTON, MASSACHUSETTS 02215  
(617) 731-2340

accredited by  
NATIONAL ASSOCIATION OF SCHOOLS OF ART  
NEW ENGLAND ASSOCIATION OF COLLEGES  
AND SECONDARY SCHOOLS  
member  
AMERICAN COUNCIL ON EDUCATION  
AMERICAN ASSOCIATION OF UNIVERSITY WOMEN



